Промінь
Promin

Сучасні Кобзарі

Modern-day Minstrels /Balladeers

Живемо разом— Українці та Мейтіс

Side by Side— Ukrainians and Métis

Ху́дожниця в театрі— Христина Поддуб'юк

Artist in the Theatre—Christina Poddubiuk

Союз Українок Канади

December 2019/January 2020 Issue

ПРОМІНЬ
Виходить що другого місяця,
видає
СОЮЗ УКРАЇНОК КАНАДИ
Рік LX
грудень, 2019 р. - січень, 2020 р.

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Союз Українок Канади
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Canada

РЕДАКЦІЙНА

EDITORIAL

Leona Bridges
Editor

Дорогі Читачі!

Вітаю Вас з цими Святами! Нехай Ви у щасті та в здоров'ї їх перепровадите! Наповнили свій журнал цікавими новинами, важливими звітами та переписами для алергійних у часі Святої Вечері.

Я дещо прочитала про лялькові вертепи, стародавня українська традиція й заохочую Вас подбати, щоб був такий вертеп у Вашому домі цього Різдва. Подаю деякі приклади:

Христос народився! Славім Його!

Леона Фарина Бриджес

Dear Readers,
Warm and sincere greetings on the occasion of Christmas and the New Year! May you enjoy the holidays in good health. Best wishes for the New Year!

We have filled this issue with interesting news from our branches, important reports and gluten-free ideas for your Holy Supper on Ukrainian Christmas Eve. You may have family members who have special dietary concerns.

I have done a little reading about the decoration of Ukrainian homes at Christmas and I see that creating a nativity scene is a long-standing Ukrainian cultural tradition. I encourage you to decorate your house with such an item, either handmade or purchased. Here are a few examples:

Christ is born! Let us glorify Him!

Leona Faryna Bridges

З нагоди

СВЯТ РІЗДВА ХРИСТОВОГО і НОВОГО РОКУ

Посилають найкращі побажання членки відділу:

Жіночого Товариства Церкви
св. Андрея в Едмонтоні, Альберта

Референтка Променя-Маріянна Остапчук

Нашим Церковним Ієрархам і Духовенству,
Центральній Управі і
Провінційним Екзекутивам С.У.К.,
Членкам і їх родинам по всіх відділах С.У.К.,
Редакції журналу "Промінь" і його читачам,
Та всьому Християнському Народові по світі!

Коли вже рік новий ступає на поріг, закутані в сніги міста і села, з усіх транзитних станцій і доріг ми шлемо вітання вам: щоб ви були веселі. Щоб у душі добро творило чудеса. Думки приємні, тихі і ласкаві здіймали мрію вашу в Небеса і у достатку всю рідною купали. Щоб праця-в радість, щоб обов'язок - як приз! Щоб музика любові серце гріла, а як опустить нічка крила вниз, в віконці дому вашого свіча горіла.
З Новим роком і Різдвом Христовим!

Наталя Гриців (2017р.)

Front Cover:

Nativity Set from Willow Tree by Susan Lord

Back Cover:

Costumes and set designs by Christina Poddubiuk

DEADLINES

Please note that the deadline for submissions for our **February - March** issue is

December 20, 2019

Upcoming submission deadlines are:
Feb - March issue - December 20, 2019
Apr - May issue - February 20, 2020
Jun - Jul issue - April 20, 2020

For more information contact:
bridgesl@telus.net
780-619-4416 (mobile)

СЛУХАЄМО СВОЇХ ЧИТАЧІВ!

Dear Leona,
It may seem odd for the Promin Administrator to be writing to the Promin Editor, but I couldn't wait to share this great news! My report for the UWAC Convention in Mississauga (August 2019) related that the Lesia Ukrainka Branch (St. Elia UOC, Edmonton, AB) had decided to gift each member with a one-year Promin subscription, and today I received a cheque from UWAC Lesia Ukrainka Branch in Ottawa, ON for a subscription for each of their members as well! The gift that keeps on giving – bi-monthly for a year!!! I couldn't be more pleased that UWAC Ottawa has adopted this initiative and am hopeful that other UWAC branches will follow suit.
Happy, happy, happy . . .

Betty Corlett,
Promin Administrator,
Edmonton, AB

Dear Leona and Betty,
CIX!
I am sending you a cheque as a donation from the estate of Nadia Schulha. Also, please publish these Ukrainian and English articles in memory of her. I have included a photo. The donation is for the great work that you and your team do in publishing and bringing Promin to the women of our Ukrainian Orthodox community.
Thank you for your cooperation and assistance, sincerely,

Mary Ann Pylypchuk,
Surrey, BC

Hi, Betty,
Please find enclosed my subscription to Promin. It was very nice to see you in Toronto last summer and I trust you got home safely. I am really enjoying my copy of the *Outline History of the U.W.A.C. (1976-2001)*, which you were responsible for completing. It is full of very interesting information!
Take care and thank you so much,

Dobr. Dr. Sonia Udod,
Winnipeg, MB

Promin,
Enclosed please find my one-year subscription to Promin. This journal has come a long way with its contents and gardening information. Keep up the good work and, hopefully, there will be contributions from all organizations, which I find most interesting.
Sincerely,

Jennie Kuzyk,
Belle River, ON

Hello,
I am sending this donation to Promin in memory of my dear mother, Anne Fedeyko, who eagerly looked forward to reading Promin.

Lesia (Fedeyko) Soltykevych,
Edmonton, AB

Dear Editor,
Enclosed is a donation in memory of Elsie Pluta, who was a member of UWAC Lesia Ukrainka Branch in Dominion (Redfield), SK and then became a member of the Olena Pchilka Branch in North Battleford, SK. Elsie was a member for a total of 65 years plus!
God bless you for your excellent work on Promin. Great reading!

Jennie Penzie, President,
Olena Pchilka Branch,
North Battleford, SK

Do you have something to say? We look forward to hearing from you!

bridgesl@telus.net

or

10731 - 126 Street,
Edmonton, AB, T5M 0N9

UWAC National President

Darcia Moskaluk-Rutkay
President

MESSAGE FROM NATIONAL PRESIDENT, DARCIA MOSKALUK-RUTKAY

At Christmastime, we fast, we prepare ourselves both spiritually and physically, we reflect upon our past year, we gather with friends and family, we plan our upcoming holidays and our coming year.

Soyuzanky are getting ready for one of their busiest seasons. There are organizational events, such as Holodomor Commemorations, "Празники", Baazars, "Ярмарки", "Св. Миколай", Canadian Christmas, New Year's Day, "Різдво", "Маланка", "Йордан", annual meetings and much, much more. I urge you all to pace yourselves and enter the season with the joy of Christ in your hearts. We must not only take care of our church, organizations, families, our sister Soyuzanky, but most importantly, ourselves. We must act as positive examples of self care.

Currently, many of our sister Soyuzanky need our prayers. Please pray for each other.

We at National are still under construction, trying to organize what we need to do. We ask for your patience. Your questions and inquiries will be readily answered. We are searching for the best way to communicate and, sometimes, this takes time. We welcome all of your suggestions and encourage you to communicate them to us. Our general email mailbox is UWACNational@gmail.com Let us know what topics you are interested in exploring. What topics would you like to discuss at a national women's conference? What topics do you think women of your age group would be interested in?

Please keep your eyes open for the 2019 Anketa. The 2019 Anketa is due March 31, 2020. If your Branch has not received the Anketa please let us know. A copy will be forwarded to you ASAP.

Our Executive wishes you all good health, peace and God's blessings.

Христос раждається! Славім Його!

Your Humble Sister in Christ,
Darcia Moskaluk-Rutkay
Одарка Москалюк-Руткай

DONATIONS

Donations

• Dankowich, Nadia, Oakville, ON	$	20.00
• Hnatiw, Mary, Chilliwack, BC	$	40.00
• Klepak, Theresa, Calgary, AB	$	100.00
• Mysak, Marlene, Calgary, AB	$	40.00
• Shevchuk, Patricia, Saskatoon, SK	$	10.00
• UWAC, Kn. Olha Branch, Winnipeg, MB In honour of Maria Zajcew's 100th birthday	$	50.00

Donations in Memory of...

• Bridges, Leona, Edmonton, AB In memory of S.U.C.H. buddy, Katia Starchuk	$	50.00
• Feniuk, Karen, Okanagan Falls, BC In memory of Mary Feniuk	$	25.00
• Kluchka, Elaine, Penticton, BC In memory of mother Anne Hymanyk	$	40.00
• Noseworthy, Valia, Winnipeg, MB In memory of mother Anna Shewel (d. 2009)	$	30.00
• Estate of Nadia Schulha Submitted by daughter Mary Ann Pylypchuk, Surrey, BC, for English and Ukrainian articles published in Promin	$	700.00
• Sluzar MacIntyre, Dr. Vera, Richmond Hill, ON In memory of parents Rt. Rev. W. Sluzar and Dobr. Halyna Sluzar	$	100.00
• Soltykevych, Lesia, Edmonton, AB In memory of mother Anne Fedeyko	$	100.00
• UWAC, Ol'ha Kobylianska, Smoky Lake, AB In memory of Anna Zwozdesky	$	25.00
• UWAC, Lesia Ukrainka Branch, Hamilton, ON In memory of Angie Blaschuk (54-year UWAC member)	$	50.00
• UWAC, Olena Pchilka Branch, North Battleford, SK In memory of Elsie Okyta (65+ year member in Redfield and North Battleford)	$	50.00
• UWAC, Daughters of Ukraine Branch, Regina, SK In memory of Olyne Patryluk	$	100.00
• UWAC, Olena Pchilka Branch, Yorkton, SK In memory of Anne Woloschuk	$	25.00
• Children of Anna Zwozdesky, Edmonton, AB In memory of their mother (d. September 2019)	$	500.00

May their Memories be eternal. Вічная пам'ять!

Christmas Greetings

• St. Andrew's UO Ladies Auxiliary, Edmonton, AB	$	200.00

JOB OPPORTUNITY

Position Title:	National Youth Administrator
Organization:	CYMK-UOY (Canadian Ukrainian Orthodox Youth Association)
Salary Range:	$45,000 to $52,000 per year
Report to:	SUS Foundation of Canada
Work Location:	Toronto, Ontario or Winnipeg, Manitoba

POSITION SUMMARY

SUS Foundation of Canada is seeking a dynamic, results-oriented individual to coordinate the activities of CYMK-Ukrainian Orthodox Youth (UOY) and increase its membership across Canada. CYMK-UOY is a national youth-led organization affiliated with the Ukrainian Self Reliance League and the Ukrainian Orthodox Church of Canada. The administrator will report directly to SUS Foundation of Canada.

APPLY NOW

QUALIFICATIONS AND SKILLS

- post secondary degree
- strong oral, listening and communication skills
- familiarity with social media platforms
- team player but able to work independently
- good computer skills
- ability to communicate in both English and Ukrainian
- ability to travel and work flexible hours
- ability to think strategically
- ability to plan programs and projects

PRIMARY RESPONSIBILITIES

- work with directives developed by CYMK-UOY National Executive and its advisors
- establish and maintain data bases, contact lists, membership lists, archive records
- develop leadership and fellowship programs as well as operating procedures
- monitor and report on programs as directed
- assist the National Executive in maintaining the website and social media presence
- assist National Executive with newsletter development and distribution
- help organize conferences, convention programs and retreats
- work with National Executive to liaise with CYMK branches, USRL and UCC organizations
- work with National Executive, USRL and UOCC parishes to increase CYMK membership and locals
- liaise with clergy, hierarchy and administration of the Ukrainian Orthodox Church of Canada as directed by National Executive
- visit branches as directed by the National Executive
- participate in National CYMK-UOY regular meetings

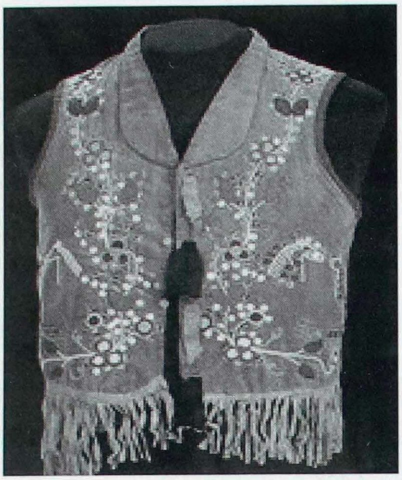
APPLICATION INSTRUCTIONS

Interested candidates should submit a resume and cover letter to SUS Foundation of Canada 620 Spadina Ave., Toronto, Ontario M5S 2H4 or by email to jwstrus@gmail.com.

The deadline for receiving applications is January 31, 2020.

In your cover letter, tell us how your background, both personal and professional, makes you an excellent candidate.

Only short-listed candidates will be contacted.



UWAC Smoky Lake, AB
Cultural Showcase 2019 – Side by Side, Ukrainians & Metis

The Smoky Lake branch of the Ukrainian Women's Association once again presented Ukrainian Showcase at the Smoky Lake Pumpkin Fair and this time, we partnered with Métis Crossing, an historical interpretive site south of Smoky Lake. The Metis Crossing is part of the Alberta Metis Nation. Smoky Lake heritage is rooted in both the Ukrainian and indigenous cultures. When Ukrainians immigrated to this region, they were often met by Métis, who gave them a little coaxing when times seemed grim. There are many stories of Ukrainian and Métis women helping one another and sharing their crafts. Consider the misfortune that perhaps both groups have endured, some similar experiences and customs, and how the two cultures are connected.

Canadian Origins

Métis are unique to Canada, born through the joining of couples—First Nations women and European men—during the fur trade era, which in our region occurred in the late 1800's. This created generations of people who would seek a way of life different from their ancestors.

Ukrainians came to Canada to escape oppression and with the enticement of available land. The first families arrived in 1892 in the region not far from Smoky Lake. This started the first wave of Ukrainians, who would have to seek a way of life different from what they had known in the old country.

Economic and Social Development Métis were valuable allies for both fur trade companies—the NorthWest Company (NWC) and the Hudson's Bay Company (HBC). The Métis were skilled voyageurs, buffalo hunters, traders, entrepreneurs and interpreters.

Ukrainians cleared land for agriculture, developed settlements and, along with

Elizabeth Holinaty engages visitors with a thread loom.

ACUA promotes Ukrainian culture and arts.

Norma Stasiuk demonstrates rug weaving.

Chinese immigrants, helped build the railroad to join territories across the country. These economic drivers for both groups living in close proximity to each other inevitably led to the joining of their cultures.

Strength in Hardship

Métis had to be brave and resourceful, surviving while working closely with their families and communities. Despite facing assimilation and colonialism, Métis culture has survived and thrived.

Ukrainian pioneers had to be brave to come to an unknown land. Harsh weather demanded resourcefulness. They shared their burdens with nuclear family members and their neighbours. Communities soon formed. Despite genocide in Ukraine, and assimilation and colonialism in Canada, the Ukrainian culture has survived and thrived.

Art

Métis crafts and decorations are inspired by the earthly elements, such as water, land, animals, trees and flowers. Métis are famous for their intricate, organic, often floral beadwork, fashioned on many items, including shirts, vests and shoulder bags.

Ukrainian crafts and decorations are inspired by the earth, including water, birds, trees and flowers. Ukrainians are famous for their intricate, often geometric and floral cross stitch embroidery, which is present on many things, including shirts, vests and household items.

Clothing

Métis used animal hides, wool and linen to fabricate coverings for protection from the weather. Clothing was decorated using natural items as well as trade items. Creativity in the application of these materials varied from group to group. Eventually, an identifiable culture emerged—Metis.

Ukrainians used animal hides, especially sheepskin, for coats

Métis fiddler, Brianna Lizotte

Joyce Chrunik –Ukrainian embroidery

Leon Boychuk-Hunter of Métis Crossing shows moose call

and vests. They also wove various fibers, such as wool or flax to make linen.

"Fabric of our Culture" was the showcase theme this year. We focused on fabric, including homespun cloth, leather or animal hide and on weaving. Our local Ukrainian Women's Association brought in people from Métis Crossing (run by the Alberta Métis Nation) and exhibited Ukrainian fabric arts alongside. This captivated the attention of visitors, providing them with both Ukrainian and Métis traditions as well as entertainment. Métis and Ukrainian artists displayed and sold their crafts. There were exhibits from the Métis Nation of Alberta, Alberta's Ukrainian Museum of Canada, the Alberta Council of Ukrainian Arts, local painters/artists, Métis artist - Dawn Marie Marchand and Ukrainian artist - Larisa Sembaliuk Cheladyn's display of "Embroidered Memories".

Dawn Marie Marchand is Cold Lake First Nation and Métis. Dawn Marie is a published author and has guest lectured at the University of Alberta on several occasions. She has spoken on "Barriers to Aboriginal Student Success" and, most recently, discussed her perspective on the fresco mural, "The History of Alberta" by H.G. Glyde and "Sky Talk" a large scale painting by Alex Janvier in Rutherford South Reading Room at the University of Alberta. She has also been invited to do Professional Development at the Art Gallery of Alberta on the use of oral history within Contemporary Aboriginal Art.

Larisa is an accomplished Canadian artist, whose highly acclaimed work can be found in collections in North and South America, Australia and several European countries. "Embroidered Memories" is a touring exhibition of watercolour paintings inspired by the intricate stitching on Ukrainian Canadian "podushky" (embroidered pillows).

The local ladies of the Ukrainian Women's Association set up a display of various clothing and linens with cross stitch, vests made of sheepskin with embroidered decoration, woven rugs / kylyms, a sheepskin coat, sashes, beaded blouses and other items, along with a description of how Ukrainian and Métis cultures are similar.

Métis Crossing had a large display of traditional items and information, clothing, art and more. Demonstrations included finger weaving and moose hair tufting; visitors to their display

Visitors try their hand at Métis finger loop weaving.

Eileen Yewchuk, exhibit from Ukrainian Museum of Canada, Alberta Branch.

were shown how to do a simpler form of finger weaving called loop weaving and could try it themselves.

The Ukrainian National Hall was buzzing with activity. Around the perimeter of the National Hall were artists showing and selling paintings and mixed media visual art and a vendor with knitted products and Ukrainian doll clothes. Alberta Branch representatives from the Ukrainian Museum of Canada were on hand to let visitors know about the museum and created a lovely display, fitting the fabric/textile theme. Staff from Alberta Council of Ukrainian Arts set up tables with their Ukrainian books, music, clothing and more. Demonstrations gave a firsthand look at how thread is woven on a loom to produce cloth; typical Ukrainian-style rug weaving; embroidery (which is for Ukrainians, predominantly cross stitch); and traditional Métis finger weaving (often employed to fabricate the iconic Métis sash). Side-by-side, here was the fabric of our cultures.

The Ukrainian Women served kovbassa on a bun with onions for a taste of Ukraine. On stage was live music with singer and keyboard player, Christine Horne, followed by a singing group of ladies called the Soloveykas (members of the Smoky Lake branch of the Ukrainian Women's Association). The Smoky Tones, a local band, played Ukrainian and country/western songs. Don Klym attracted a crowd, playing traditional Ukrainian tunes on the accordion. Then the Métis band, Nicely Put Together, got everyone's attention and topped it off with Métis fiddler, Brianna Lizotte.

Throughout the day, the Ukrainian National Hall was filled with visitors from all over, taking great pleasure in the sounds, smells and sights. The displays, demonstrations, food and music provided an excellent representation of the "fabric" of the two cultures. With much positive feedback, we deem the cultural showcase a highlight at this year's Smoky Lake Pumpkin Fair and are looking forward to future endeavors.

Noreen Easterbrook, Co-president UWA Olha Kobylianska Smoky Lake Branch

Photo by Norbert Kwan

Едмонтонський Відділ Союзу Українок – UWAC St. John's Branch, Edmonton

Кобзарі в турне по Америці – "Kobzars" Come to Canada

Щира подяка Лесі Погорецькій, бувшій голові Відділу Союзу Українок Канади при Катедрі св. Івана та голова Освітньо-Культурного Комітету, за те, що вона постаралася запросити до слова та до музикального виступу високого рівня двох кобзарів-музикантів з України—Юрія Фединського та Олега Бута.

On September 22, 2019, at St. John's Cultural Centre in Edmonton, parishioners of St John's Ukrainian Orthodox Cathedral and members of the Ukrainian Women's Association of St John's Cathedral were privileged to attend a workshop given by two Ukrainian artists on tour across Canada with a singular mission—to reignite the ancient tradition of the Kobzar (minstrel or balladeer of old) and to encourage the use of ancient Ukrainian folk instruments, "troyista" music and folk dancing for all ages. It was an unexpected exposure to an authentic "roots" movement!

Зібрані в вишиваних сорочках, Юрій та Олег представили свої давні (хоч зроблені ними сучасно) інструменти—бандуру, кобзу та турбан. Юрій грав на них та співав милим голосом. Олег—спеціаліст фолькльорної

Photo by Leona Bridges

музики—грав на барабані та пояснив про троїсту музику й її ритми. Олег теж талановитий скрипак.

After an explanation of why he has taken up being a "kobzar" in the new world (Jurij deplores the centuries-old Russian oppression of Ukraine and gently presents its evils), he masterfully played a few tunes and sang a few ballads. Oleh then led the spectators in a folk dance, with audience members of all ages participating. They stressed that Ukrainian folk dance is meant for everybody, not just for professional dance troupes!

Це було для нас усіх насолода, наука та підтвердження, що наша українська культура багата, мила та бадьора, хоч пригноблена росіянами.

It was inspiring, educational and a real pleasure to meet these young artists. Above all, they represent the resilient nature of Ukrainian culture. Even its ancient elements are surviving despite centuries of Russian oppression.

Слава Україні! Слава Юрієві та Олегу!

REPORT ON THE NATIONAL COUNCIL OF WOMEN OF CANADA (NCWC) 126TH AGM VISCOUNT GORT HOTEL, WINNIPEG, MB JUNE 12 – 16, 2019

The 126th Annual General Meeting was held in Winnipeg as the Council of Women of Winnipeg (CWW) and Provincial Council of Women of Manitoba were celebrating their 125th and 70th anniversaries, respectively. Additionally, the Winnipeg General Strike was 100 years ago; some strikers were women, members of the NCWC! Sandra Kloss, CWW President, opened with the following remarks on behalf of Mayor Bowman *"For non-profit, volunteer organizations such as NCWC and its member councils throughout Canada to be in existence and remain productive for 126 years and counting, speaks volumes about the intelligence, prescience, persistence and commitments of its members throughout Canada to the goals of advocating for women and families; ensuring equity under the law; eliminating barriers to education, employment, healthcare; as well as the protection of citizens from violence, human trafficking and discrimination."* NCWC President Sandra Cohen-Rose followed with a brief report, highlighting the history and advocacy of Lady Isabel Aberdeen, wife of John Hamilton Gordon, Governor General of Canada, and the NCWC members attending the UN conference held in New York in March. Then an actress portrayed a "famous" NCWC member, Nellie McClung, and how she was able to instigate improvements in the working environments for women in Winnipeg. The opening ceremonies concluded with remarks from Bruce Benson, a commercial fisherman and his concerns for the future and what he's doing towards improving the quality of life. "If a child is to receive a gift as beautiful as the earth, it should show more promise." He presented the delegates with a Flag of Humanity; perhaps it will become a part of the next generation where mankind will live in a more united, harmonious world.

The registrar asked me to help with delegate registrations so she could attend a board meeting. I obliged.

The First of Four Plenary Sessions, the formal part of the AGM, began Friday morning with executive reports and a "moment of silence". Appointments were made for the roles of Parliamentarian, Timekeeper and Minutes Recorder. The Standing Rules were reviewed and Robert's Rules of Order was pulled out for easy reference. I was again selected as one of the scrutineers. As scrutineers we did a "credentials check" at the beginning of each session, counting the paddles to determine the weighted number to pass/defeat each resolution when tallying the "In Favour" and "Against" votes. Paddles are various colours and range between 1 to 10 points. UWAC National's paddle is pink, worth 10 points. There are strict rules about the time; each resolution was allotted 20 minutes unless a motion to extend the speaking time was carried. Delegates speaking to an issue had to approach the microphone and speak to the resolution only once for a maximum of 3 minutes. One had to be succinct. Speakers were cut off at 3 minutes, even in mid-sentence! One could speak again only when all speakers presented and if there was time prior to voting.

There were 13 resolutions: 1. Ending Child Marriage – carried; 2. Consumer Charter for Seniors – carried, with an amendment; 3. Human Trafficking: Canadian Complicity in the Cybersex Trafficking of Children – carried; 4. Nanoparticle Additives in Consumer Products – carried (nanoparticles are even in chewing gum and toothpaste!); 5. National School Food Program (a re-write of a 2018 resolution) – carried; 6. Ban Single Use Plastics, after much discussion, deferred to Sunday, then passed when it was announced that government

had passed legislation; 7. Seasonal Agricultural Workers – lots of discussion; question was called – carried; 8. Special Court for Perpetrators of Crimes of Terrorism – lots of discussion (I spoke against adding the word "willing" to terrorist, that the perpetrator must prove he/she was not willing to commit acts of terrorism; it was moved/seconded/carried that this resolution be referred back to the originator to rewrite for 2020; 9. Temporary Foreign Workers (TFW) (care givers) Access to Permanent Status – passed unanimously (as the discussion was commencing, it was announced that the government had passed this resolution; NCWC will watch to see what the next government will do, to secure the resolution's future); 10. Truth and Reconciliation: Historic Sites and Monuments – carried (after lots of discussion re: terms aboriginal vs indigenous) with an amendment to ensure gender balance; 11. Update: Policy on Advertising of Alcohol and Need for Continued Educational Campaign – carried; 12. Alcohol Consumption's Correlation to Breast Cancer and Other Health-Related Risks – resolution was determined to be out of order for this AGM and was to be resubmitted to the 2020 AGM; 13. Emerging Issue - Climate Change Response – at the First Plenary Session, it was carried that this emerging issue would be accepted to be dealt with on Sunday after all other resolutions. This resolution was carried.

Friday's Luncheon was a NCWC DO (Development Organization) fundraiser. We watched a documentary "Conviction" about 5 young women who were given camcorders prior to release from a Nova Scotia prison. I still get emotional thinking about what I saw and heard. Young women who as children, wanted to be loved and nurtured, not to have been abandoned, not to have been abused physically/sexually. In spite of legislation for prison rehabilitation programs, there are no such programs. It is a vicious cycle for these women, between prison, release to society, a lack of coping skills and a return to prison. This cycle is difficult to break.

Saturday's Luncheon was a NCWC EF (Education Fund) fundraiser followed by a moderator and four women's presentations based on the NCWC 2017-2019 Common Program "Eliminating Poverty through Life Skills Education and Empowerment of Women". All presentations were enlightening and each woman had something unique to say about the program for which she was responsible.

Ann Levasseur, Treasurer, presented her report and answered all queries. With the executive spread across Canada, there can be some challenges with receivables and payments. The idea of going high tech and introducing PayPal for individual memberships fees was raised. It will be an item for the new board.

The new executive was introduced and inducted at Saturday evening's Banquet: President: Pat Leson; First VP: Gracia Janes; VP's: Randi Arnot, Jaspal Gill, Patricia (Trish) Masniuk, Brenda Mishak and Bonnie Siemans; Treasurer: Barbara Hall. The President, in addition to wearing the "chain of office" pin, was also presented with a "Flowers of the Bible" silk scarf designed by Larisa Sembaliuk-Cheladyn.

The Bring and Buy fundraiser was a silent and live auction, held Saturday afternoon, raising $1065. In all, $1300 was raised between book and pin sales and the two auctions—the "biggest" fundraiser ever.

On Sunday, the Fourth Plenary Session concluded with general agreement that we support MMIW (Missing and Murdered Indigenous Women), that we submit articles of interest for the newsletters and that we task the new board to determine the proper language for NCWC's 2019-2021 Common Program.

As during the 2018 AGM, I again thought of being one of the "young ones" present and who was going to fill the elders' shoes? These women are amazing and truly remarkable. I now plan to challenge myself to prepare and submit at least one resolution and to write one article of interest for the NCWC Newsletter.

Karen Herzog,
NCWC Convenor for the UWAC

IN THE KITCHEN

UKRAINIAN CHRISTMAS FOOD PREPARATION AND FOOD SENSITIVITIES

Introduction. The ten most common allergens are milk, egg, wheat, corn, peanuts, soy, tree nuts, seeds, shellfish and fish. If your family members have multiple food sensitivities, it is better to test items with fewer ingredients. Read all labels to find products that are suitable for your family member's dietary needs.

In this article, I will share some of my favorite recipes and will include adaptations to some of my favorite recipes to accommodate sensitivity to gluten. When baking with gluten free flour, it is important to add a substitute for gluten. Most recipes ask for Xanthan Gum. The amount of Xanthan Gum varies. The back of the package provides a guide if you are converting your favourite recipe. Instead of dry milk powder, I have used Coconut Milk Powder successfully.

Gluten-free flour. I have not used commercial premixed gluten-free flour, as these sometimes have dry milk powder in them. I have made different gluten free flour blends such as Kelli and Peter Bronski's artisan gluten-free flour blend. Their recipe calls for 1 ¼ cup brown rice flour, ¾ cup sorghum flour, 2/3 cup cornstarch, ¼ cup potato starch, 1 tablespoon plus 1 teaspoon potato flour and 1 teaspoon xanthan gum. I used Bette Hagman's Flour blend consisting of 4 cups white rice flour, 11/3 cup potato starch flour and 2/3 cup tapioca flour for the Christmas cake.

Fruit and nuts. I have not used any items that have artificial colouring and flavouring, nor the preservatives BHA and BHT, since

1977. This eliminates all the cherries and mixed peel typically used for Christmas baking. When selecting your fruit for the Christmas cake, it is best to purchase packaged items, as these have the ingredients listed, as well as indicating if the product is gluten free. An item may be organic, but that doesn't guarantee that it is gluten free.

Baking Powder. I use Bakers Non-GMO Baking Powder. If gluten-free baking powder is not available, the recipe for making your own baking powder is:

Gluten-Free Baking Powder
(Source: *Gluten-Free Anytime* by Joyce Friesen)
2 parts cream of tartar
1 part baking soda
2 parts cornstarch.

Mom's Christmas Cake	**Gluten Free Christmas Cake 2019 Version**
2 cups brown sugar	1¾ cup Organic Dark Brown Sugar (Wholesome, gluten free)
4 eggs	4 eggs
1 cup molasses	1 cup Organic Molasses (Wholesome, unsulphured)
1 cup cold strong coffee	1 cup cold strong coffee
1 tsp. baking soda	1 tsp. baking soda
4 cups flour	4 cups gluten free flour
2 tsp. cinnamon	2 tsp. cinnamon
1 tsp. nutmeg	1 tsp. nutmeg
½ cloves	½ cloves
2 tsp. baking powder	2 tsp. baking powder
	3 tsp. Xanthan Gum
2 cups currants	1 cup California dates (Mariani, 227 g; 8 oz, gluten free)
	1 cup dried figs (H&H Royal Figs, 180g.)
1 lb. walnuts	4 cups chopped walnuts
2 cups raisins	1 cup Sultan raisins
	1 cup Thompson raisins
½ lb. mixed peel	½ cup candied ginger (diced fine, organic Grab N'Go)
	1 cup organic cranberries

Method. To prepare the flour mixture, add the spices and baking powder to the flour and sift. Mix the fruit and walnuts in a large bread dish. Sift the flour mixture over the fruit and nuts and mix well.
Cream butter and brown sugar. Add eggs and beat well. Add the molasses and strong coffee to the butter mixture. Add the baking soda dissolved in a little vinegar. Pour the creamed butter mixture into the dry ingredients and stir well. Bake in three loaves at 350° F for 15 minutes, then decrease the temperature to 325° F and then 300° F. Set the loaves of pans in a tray of water and bake for 2 hours in all.

Baking gluten free Christmas cake. When placing a thermometer in the cake at the end of baking time the temperature should register at 200° F. when it is baked.

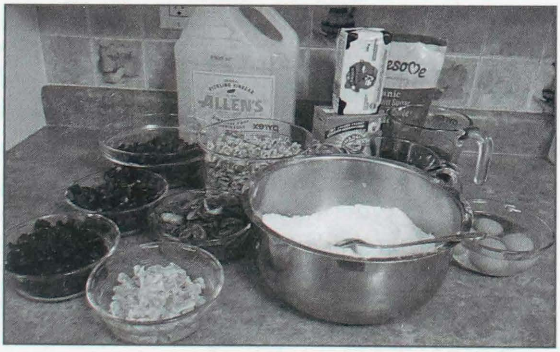
Christmas Eve supper. Pyrohy, kutya, kolachi, and baking, are just a few items that are made of wheat. If you like to fry your fish with flour and seasoning, you can use rice flour. I also use rice flour for the gravy when I prepare dry peas and sauerkraut in garlic and mushroom gravy.

Kutya. Instead of wheat, use brown rice. The best rice for this is Sun Rice which is an Australian Calrose Brown Rice. Follow the cooking instructions on the package for cooking. When cooked and before serving add poppy seed that has been soaked in warm water, drained and crushed. Also add honey that has been diluted in hot water. Serve. The ratio of water to honey is 1/3 cup honey to ½ cup hot water.

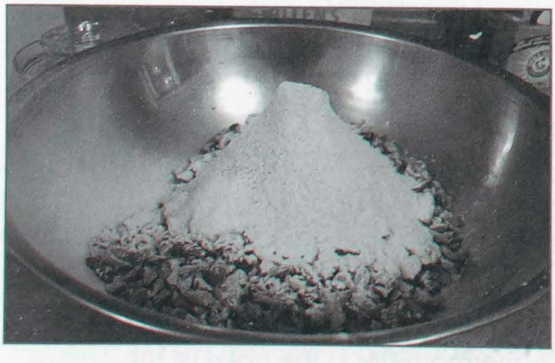
Pyrohy. A product called Stella's Perogies that are vegan, wheat free, gluten free, egg free, casein free, corn free, sulfite free and dairy free can be checked out at info@ Stellasperogies.com. I have tried various recipes and still am looking to find the perfect gluten free I can make in my kitchen.

Baking Kolach. The dough of gluten free bread is very soft and is not suitable for braiding. If you have a favorite gluten free bread recipe, bake it in a Bundt cake pan. *(**Editor's Note:** A gluten-free paska recipe appeared in Promin in June/July 2019.)*

Gluten-free ingredients for baking

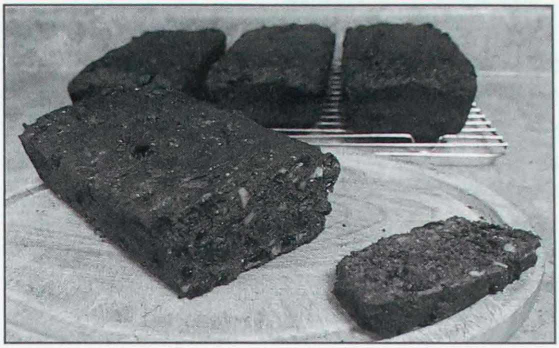


Soaked, washed, patted dry fruit, walnuts, flour and seasoning and liquid ingredients for cake

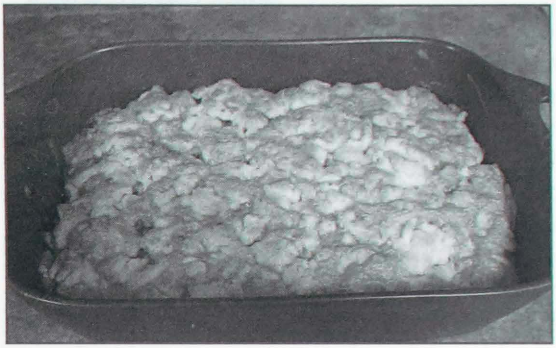


Mixed walnuts and fruit covered with sifted dry ingredients

Creaming butter with brown sugar before adding coffee and molasses



Baked and cooled Christmas cake



Freshly baked apple pie squares cooling

Apple Pie Bars

Crust:
2 cups flour
½ cup sugar
½ tsp. baking powder
½ tsp. salt
1 cup butter or margarine
2 egg yolks, beaten

Filling:
4 cups pared, cored and sliced apples
½ cup sugar
¼ cup flour
1 tsp. cinnamon
¼ tsp. nutmeg
2 egg whites, slightly beaten

Gluten Free Apple Pie Bars

Crust:
1 cup white rice flour
2/3 cup tapioca flour
1/3 cup oat flour
3 teaspoons Xanthan gum
½ cup sugar
½ tsp. baking powder
½ tsp. salt
1 cup butter or margarine
2 egg yolks, beaten

Filling:
4 cups pared, cored and sliced apples
½ cup sugar
¼ cup white rice flour
1 tsp. cinnamon
¼ tsp. nutmeg
2 egg whites, slightly beaten

Method. Combine flour, sugar, baking soda and salt. Cut butter or margarine as for pie crust. Mix in egg yolks. Press half of the mixture into the bottom of a 13x9x2 inch pan. Set aside the remaining half of the mixture. Combine all of the filling ingredients except the egg whites. Arrange over the bottom crust. Crumble the remaining crust mixture over the filling. Brush egg whites over all. Bake ate 350° F for 40 minutes.

The food industry adds wheat flour to many items we never suspect. This includes icing sugar, Worcestershire sauce, soya sauce, teriyaki sauce, horseradish sauce, salad dressings, sausage, processed meat, instant coffee, beer, candy, chewing gum and many other items. Nuts in the bulk department may have flour added to the bins to keep the nuts from sticking together. The list of possible prepared foods that may have wheat flour in them is very extensive.

It is amazing that so many people are affected by the food we eat. We are only as healthy as our gut is. One wonders what is causing increased food allergies and sensitivities. We can only avoid those food items that cause us discomfort, and I hope this article will assist you in doing so. Stay well and the best to all of you in your kitchens! Enjoy the holiday season! Christ is born!

Vivian Skakun (Photos and article)

Resources

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2. Hagman, Bette. *More From the Gluten-Free Gourmet.* (New York, St. Martin's Press, 1993).
3. Paulson, Erin & Dana Meroniuk. *Two clever cooks; people friendly food* (2 Clever Cooks, 2009).
4. Simplyglutenfreemag.com
5. St. Ol'ha Vegreville UWAC branch. "Apple Pie Bars" *70th Anniversary Cookbook 1933-2003.* (Winnipeg, Manitoba: Rasmussen Company)111.
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First half of dough patted into a 13 x 9 x 2 inch pan.

Filling ingredients ready to mix

Filling arranged on the base

Second ball of dough placed piece by piece over the apples

Left to right:
Nadia older and Nadia at age 22.

Editor's Note: We dedicate this testimonial to the victims of Holodomor, both living and deceased, and to our own Soyuzanka, the late Nadia Schulha. May their memories be eternal!

I Remember the Holodomor and Starving Ukrainians in Siberia, 1940-41

I, Nadia Kyrylivna Schulha, nee Semenez, was born January 13th, 1926, in the village of Zanudivka, now renamed Zhovtneve, in the Kaharlytskiy Rayon, Kievan Oblast, on the Right Bank. Our village was quite large, but I do not know what the population was at that time. The village extended along the river. Even though the river was very narrow, it was bordered by dykes and spanned by bridges where there were wide, deep sloughs. It was by one of these that I grew up during my childhood.

Our family was large: Father, Mother and thirteen children: three brothers and ten sisters. Even though we were "my children", "your children", and "our children", there was no difference amongst us; we were all family, one and all. Out of the thirteen children, two sisters and one brother died as infants. I do not remember them; I was the fourth youngest, and my youngest sister Olya was only one year old in 1933.

My father and mother were neither rich nor poor before collectivization. Father had his own store in which he sold flour, candy, sugar, kerosene for lamps, which illuminated homes at that time, and so forth. As far as property was concerned, we had several hectares of land; I am not sure how many. We had three grey horses, cows, pigs, sheep and chickens. We also had some additional buildings: a barn with a threshing floor, a granary first used for sheaves and later for straw and for grain, a shed for hay under one roof with a stable for the livestock, a sty for the sheep and chickens and an old house. Our land was hilly, so we had a cellar dug into the hill. On top of it was built a granary standing on stone. Our house had three rooms and a large rectangular corridor, which was also called a "siny", a hall. In one large room with an oven, we all lived as a family. In the second small room with an oven, lived my grandfather and grandmother. I do not remember them. In the third large room was the store. Each room had a separate door from the corridor.

Really, collectivization started before 1930. First, the government started to take land and property from landowners and the "wealthy farmers", as they were called by the communists. Having taken everything, they took them, mostly as whole families; but sometimes, they only

took the parents and put the children into orphanages.

My father and mother were not wealthy, but neither were they poor. Therefore my father was given the choice—to register immediately into the collective, or to go to Siberia with his wife. As this had happened to most of the families in the village, father understood that everything would be taken anyway, but at least he would be able to stay at home with his family if he registered. And that is what happened.

When he registered into the collective, his property was immediately seized; all of the machinery and livestock were taken, leaving just one cow and the chickens. The government also took the out-buildings. The barn was demolished and the wood removed; using a tractor, government employees took the granary to the collective grounds and stood it in a row next to four others taken from villagers. The shed was also demolished just so that it would not exist; everything else was left. Beside our house, we were given 6/10ths of a hectare for a garden. It didn't matter whether the household had two people or thirteen, everyone was given the same amount of land for a garden.

God only knows the grief my parents and other villagers had to bear. I do not remember clearly, but rather as in a dream, our grey horses that I remember riding with my older brother, Potap, and which I loved so dearly. I also remember the pigs because one of them grabbed my skirt through the fence and left me only wearing a belt. These few funny and painful memories have stayed with me to this day in my heart.

All was taken from us and the other villagers to the collective, except from those who were poorest and had only one horse and little land: they were not forced to register into the collective. However, they were assessed such a tax on their land that they had insufficient grain with which to pay the collective or the government. And then what was left for oneself? I remember this very well, because one of our neighbours was one of those in this predicament. From 1932 to 1933, that horse saved more than one of their family members from starvation.

Before 1932-33, an unpleasant event ominously forebode the future. So many mice accumulated in the village that it was nigh impossible to control them. And the dogs howled incessantly day and night, so much so, that it was terrifying without reason. People were expecting some as yet unknown tragedy to befall them; but they did not expect that terrible famine. From 1930 it was becoming quite apparent that things were not turning for the better.

In our household, the family was large but the garden was small, so it was necessary to figure out ways to survive. The summer of 1932 arrived, and even though our garden gave us a good harvest, there was very little for such a large family plus a cow to survive the winter.

The collective had a good harvest, but it was evident that something unusual was happening. After the harvesting was completed, the rye, wheat and spring grain were threshed by either machine or by flails, or both, I don't know which. Enough was threshed for the collective's use, for winter seeding, as well as for sending to the government. The rest of the sheaves were stacked in huge piles, in rows. The rows were about 30 or more metres long, 15 or more metres wide and two stories high, with a slope like a roof so that rains did not wet the grain.

After the sheaves were gathered, the fields were raked. And then people would come and collect any remaining stalks of wheat for themselves; and I did as well. However, in 1932, the collective's supervisors came by on horses and drove the people away. The same happened in the fields where the spring grains and potatoes grew.

The fall of 1932 arrived and people were not paid for their work with grain as had been done before. I am not writing about distant collectives, only about the one in our village and in nearby villages. When people asked for grain, the collectives' leaders said that there was no thresher, or that the collective's thresher was broken and that it was not possible to get another. My father told me no one dared to argue or say that we could thresh our own with flails, because those who spoke up were quickly taken, never to return.

In the early fall of 1932, the famine had already started. First of all there was neither bread nor grain; even at the market there was none to be had even if one had some money... In our household mother only peeled the potatoes and beets in such a way that she could hide the

tops in the cellar for seeding in the garden in the spring. Father tended the collective's livestock and was able to bring home some husks hidden in either his boots or in his clothing. The husks were pounded and mixed with mashed potatoes and then fried making potato pancakes. This we ate until none was to be had. Our cow was stolen from our stable twice. However, luckily both times the thieves were caught with the cow. After the thefts, we kept the cow in the room where we had had the store. We kept the cow until the first snow. There was no longer any pasture nor any hay to feed her, so we had to butcher her. Mother cried and cried for a long time: the cow was to birth soon. And so with the husks and the bones we continued to live for a while longer...

In the village, the great famine had already begun. First, no cats or dogs were left to be found. In the collective, the horses came down with a respiratory illness, similar to tuberculosis. Nearly all of the horses died, including our grey ones. I can still picture my brother, Potap, crying, as if it were today. Even though all the horses were in the collective, my brother still called them ours.

Christmas had not yet come, but already we were afraid to go outside even in the daytime, let alone at night. The village appeared deserted as though burnt out; people were dying in the streets. Whoever collapsed alive, soon froze to death. The corpses were picked up in wagons and all thrown into one hole. On more than one occasion those who were digging the holes, were themselves left in the holes.

What I remember the most is that the whole family of one of our neighbours died of starvation. The children of another neighbour died. One of my aunts, on my mother's side, was walking to her daughter's home in another village and did not arrive. She froze to death. Another aunt on my mother's side lived in our village and she died with her husband and their middle three children. In our home, hunger came more and more. Mother had heard somewhere that people were going to a Russian city called Voronjazh and were exchanging whatever they had for bread. And so mother and father gathered all that they had: gold earrings, their wedding bands and woollen shawls, and they rode off. I don't remember for how long. During that time my two older sisters died. Upon returning from Voronjazh, mother and father cried so hard: first of all because they could not save my sisters; second, when they were returning home through Kiev, the police made everyone stand in rows by the train station, and then proceeded to take all food provisions from everyone, except for one loaf of bread. How much crying and pleading there was, however, the pleading only made the soulless police angrier. And so, with much sorrow, mother and father came home. Our whole family cried because we were hoping that they would return with some food to mix in with the vegetable peels. Instead they returned with one loaf of bread. Can you even begin to imagine what pain beyond hunger we lived through? I don't remember how things continued, I do know that one of my older sisters somehow got to Radhosp, which was three kilometres from our village, and survived there even though it was frightening to live there. My sister later told me that there was nothing more terrifying than to die of hunger.

I do not remember how I looked at the time, but I do remember my bloated sisters. I also remember how some of our neighbours looked swollen while others were walking skeletons. What was most painful was when my little sister, who was only a year old, always pleaded "Mama ahmu, Mama ahmu", that is to say, "Mommy, something to eat". But there was nothing to eat. And so, hungry, she would cry herself to sleep. I always hear those words, "Mama ahmu", they never leave my heart. As the snow was ready to melt that spring of 1933, people were dropping like flies from the cold and hunger, while the grain in the granaries was being eaten by mice and rats. Not a soul could get near that grain.

In our village, there were two families that were cannibals. I knew these families through their children. In one of those two families, the father and mother were discussing one night which of their three children they were going to butcher. Their eldest daughter overheard their whispering, punched out the window and started to yell. Both the neighbours and the other two children heard the yelling and rescued the children. The eldest daughter was taken and raised by a couple who had no children, the younger sister and brother were taken to an orphanage, while the police took the parents never to be seen again in our village. I do not know when and how the other family was taken. Only one daughter was left living. I was in the same

class as her at school. What I myself did not know about this, my late mother told me.

The rest of my family was saved by the husks of the grain, except they did not save our father. It was already springtime and there were a lot of weeds because so many gardens were untended. So people gathered weeds and boiled them. Many saved themselves from death by eating weeds. However, they did not save our father. Weakened by hunger, he fell ill with pneumonia. There was no medicine and no food other than weeds; and on the eve of his death, he wished just for a nibble of bread... In the morning he lay, already bathed, on the table. I always hear my father's words: "just a nibble of bread".

Spring had arrived and the collective needed workers. Those who were still living were so weakened that they could barely walk, so working was out of the question. I do not know how and when the collective received a thresher, but they threshed the grain that was left uneaten by the mice and rats in the granaries. They started to prepare soup in large vats and gave each labourer one ladle full three times daily. And how about the children? The youngest were taken to nurseries. And those like me? Whatever was left in the vats was given to those who lived closest.

In the collective, almost all of the horses died, so how was the land to be worked? They started to harness the cows that were left. Everyone tilled their own gardens by hand with shovels and they also had to till and seed the collective's fields. I don't know whether anyone was paid for their hours owing from 1932 from the grain that was threshed in the spring. When the harvest finally arrived, some people ate too much bread and died. In our family, mother taught us to only eat a morsel at a time until our stomachs returned to normal. My mother's lesson was useful to me again when I suffered from hunger several times in the future.

After the famine people were very weak; many diseases fell upon them. Firstly, scarlet fever befell the small children. In our family, my sister two years my senior and I both survived the illness not too badly. But my youngest sister Olya, the one who pleaded with my mother "Mama, ahmu", was struck with the illness very severely. And so were most of the children in both our village and neighbouring villages. Therefore, the children were taken care of in the hospital by their mothers or other members of their families because there were many children and few nurses and doctors, as well as no cure nor medicine for scarlet fever. Oh my dear, dear Lord! What those were mothers had to live through again! Looking at their children, holding them in their arms, watching them bite their little hands and claw at their faces. What little but stubborn human hearts these children had! And so my little sister Olya stopped scratching her face and biting her hands; for several hours she breathed with difficulty, gasping for air. The doctor told my mother that there was no hope for her. What did my mother have to live through again? Only God's will helped her through this. Olya, after a few hours of this frightful breathing, started to breath normally, battled the illness, and survived. How many children did not survive and died?

After the scarlet fever, the adults came down with typhus. How many more children were orphaned? In some families, both the mother and father died. Our mother did not come down with typhus, however she contracted malaria. Just as for typhus, there was no medicine for malaria, only quinine for malaria. Malaria is such a tenacious disease, that it is difficult to become healthy again. Every spring and fall over several years people became ill. And how much quinine was there? And to drink too much quinine was bad for the heart. Since my older sisters and brother had to go to work, I was given the job of looking after both my mother when she had malaria and heart problems, as well as my younger sister, Olya.

Even though the famine had passed, the difficult life we were living did not improve, especially in our family and in those families where children were orphaned or half-orphaned. In our family, two of my older sisters and my eldest brother got married. My younger brother and we four quite young sisters were left with our sick mother.

In the collective, the number of horses and oxen grew quite slowly. We had to till our gardens by hand using shovels and plant them by hand until World War II. We had a very small income, because only my brother and sickly mother could work on the collective and earn any extra grain. When my mother felt better, she tended a small section of cultivated land ("lanok"). This was a section planted with beets and every woman in the collective was in charge of weeding and looking after her section. The beetles often ate the seedlings, and then one had to replant them repeatedly.

There were few earned hours and therefore little grain was received. Several springs we were left with no bread and there was nothing to buy it with. If one borrowed from the collective, one had to pay it back after harvest.

With 1940 came the mobilization to Siberia; even though not mandatory, it seemed to be a good idea to improve the living circumstances of those in a similar situation to our family, especially because it was time for my brother to enlist into the army. The area in Siberia to be inhabited was called Altayskiy Kray. And so, our mother and we four sisters, as well as others like us from both our village and neighbouring villages left before the harvest. What a fraud! There were no apparent restrictions on going there, but it was a totally different story trying to return home. It was necessary to escape. They took us to an area that was 120 kilometres away from the railroad. It was necessary to travel the rest of the distance by horse and cart. In the village that we were taken to, there were no more than 34 to 40 houses, mostly without roofs. We were given one of these homes. Who had lived in it? No one could give us an answer. In that area of Altaya, the land was very rich: a very deep and wide stretch of black earth. The village was surrounded by a dense forest. It seemed like a fire had gone through this village with its roofless houses and lack of trees. The harvest arrived, the wheat seemed to be plentiful, but the fields were infested with wormwood. The wheat was cut and threshed with combine tractors, while the wormwood and straw was ploughed back into the soil. Almost all of the grain was taken by the government, and we were still left owing the government. And what was left for the people? We quickly understood in which direction this was going. Our mother and several other families decided to return home to Ukraine. Mother went alone, and we were to follow later, however, an early winter arrived. The cold started without us having any bread. Whoever had enough livestock, especially sheep, butchered it and shared it until it was all gone. Starvation came not only for the people, but also for the collective livestock. The straw and wormwood were ploughed under and so, to feed the livestock, people started to dismantle the roofs on the stables. Some started to die, so finally, what was left of the livestock was butchered for meat and distributed to the people.

My younger sister Olya started her first year of school in Altaya, and when the famine arrived, she would get up early to go to school without asking for food because she knew there was none to be had. At school, the students were each given a piece of bread, and so she would only take a couple of bites and leave the rest to take home, so that the three of us would each get at least a bite. Is it possible to ever forget this?

In the spring of 1941, Olya and I were fortunate to be able to return home to Ukraine. My two older sisters had decided to make the trip later. Unknowingly, this was my last goodbye to one of my sisters because WW II started three months later. Why did I mention Altaya? Because no one anywhere (that I know of) has mentioned the 1940-41 famine, nor has anyone written about it. And yet most of the residents of Altaya were Ukrainians, although there were people of other nationalities there also. And then there was WW II...

My thoughts turn once again to 1933. The new cemetery where people were piled up and buried in one hole was levelled after WWII and is now overrun with undergrowth and trees so thick that a cat would not venture in. The old cemetery, which I remember from my youth, still stands, unchanged. I would have you publish these sad memories so that my children and others can read about them. So few of us are left in this world to testify to these unspeakable injustices!

With utmost respect, yours truly,
Nadia Schulha

Editor's note: The late Nadia Schulha passed away December 30, 2017. This account was submitted by her daughter, MaryAnn Pylypchuk, who translated Nadia's Ukrainian version into English. The Ukrainian version appeared in our last issue of Promin (Oct/Nov 2019).

Anna Hryhor-Zwozdesky (1922- 2019)

Anna was born near Parkerview, Saskatchewan, in the winter of 1922 in the home of John and Mary Hryhor. She was the first born in her family, a birth order that was to shape her character and habits just as much as the times and social culture did. World War I had just ended, and the first wave of Ukrainian immigration to Canada was already solidly underway. Thus, the surroundings of Anna's childhood, though fraught with the hardship of pioneering in an untamed land, were rich with Ukrainian cultural traditions, Orthodox church life, and Ukrainian musical, fabric, folk and culinary arts, all of which were rubbing shoulders with Anglo-Canadian society. She grew up surrounded by a generation of immediate immigrant family, which instilled in her a profound respect for the elderly and the broader Ukrainian community that was thriving even in the face of a harsh pioneering life. It was against this difficult yet unwavering background that Anna lived her formative years.

Education and literacy were essential values in her childhood home and community. Her maternal grandfather taught himself to read by reading the Bible; the days of universal literacy were yet to come. By contrast, the transmission of Ukrainian culture and traditions was a daily lived experience. This never changed throughout her life – she remained a keeper and teacher of her beloved Ukrainian heritage within her family circle and the greater community.

Anna loved learning and would often recount stories about her teachers, especially teachers of music. The mandolin became her instrument for life — a tool for learning and teaching songs to others and for the sheer pleasure of music making. Much as she loved music, Anna's principal creative calling was to be a writer. Recitations of poetry and stories were complimented by the singing of an endless array of Ukrainian folk songs - all verses! Songs were, for her, the perfect union of words and music.

In 1936, at the young age of 14, because of her proficiency in both English and Ukrainian, Anna was enlisted as the recording secretary for a meeting held in her parents' home of the Ukrainian Women's Association of Canada (UWAC) Olena Pchilka branch, in Aylsham/Codette, Saskatchewan. This was the formal beginning of a lifelong career spanning more than 80 years of membership in the leading Ukrainian Orthodox women's organization in Canada.

After a period of romanticized courtship, which she recounted often, Anna married Alec Zwozdesky on October 15, 1939. She was 17 years old. This was a marriage of true minds, for Alec and Anna were united in their views of religion, culture and family life. Soon after their first years in Saskatchewan, they moved to Ontario in pursuit of work and then back to Saskatchewan before finally settling in Alberta. Their sons, John and Eugene, and daughter, Iris, were born in Saskatchewan; their son William—in Alberta. Their first Alberta home was in Grand Centre where, at Anna's inspired suggestion, Alec built a diner to serve the men at the nearby military base. Anna was determined to learn commercial cookery, and spent time with an experienced French cook, learning the ways of an industrial kitchen.

Both Anna and Alec were ambitious for their young family. She was the optimistic visionary and risktaker; he was the steadfast strong, self-made man. In 1956, after departing Grand Centre and a short time in Hinton, the Zwozdeskys purchased a general store in Sangudo, retailing groceries, dry goods and hardware. Sangudo, which is seventy-five minutes northwest of Edmonton, became their prosperous and happy family home for more than a decade. From that home base, both were instrumental in organizing the sparse and widely-separated families in a large radius from Wildwood to Westlock into a Ukrainian Orthodox parish. In 1959, the newly-built community hall in Sangudo housed the new parish of St. Mary's Ukrainian Orthodox Church, the new Lesia Ukrainka branch of the UWAC, and the new Canadian Ukrainian Youth Association (C.Y.M.K.) branch nr. 237, a reflection of Anna's commitment to youth in the Orthodox church. Divine liturgy was celebrated every three months in Sangudo. When the priest came to town, Anna and family would take him in.

Anna's charitable work also had a directly personal aspect. She would drive with one or more of her children to visit the poorest and most prosperous families in their homes, and could often be called upon to sew clothing, cut hair, or read and write letters for others who could not. Her love

and concern for children resulted in her also being a popular Godmother.

With a watchful eye on her children's development, Anna ensured that music and Ukrainian culture were cultivated alongside their general education. Each of her four children learned one or more instruments. Anna had been a member and supporter of St. John's Institute since 1958 and knew that Edmonton's greater opportunities were within relatively easy reach of Sangudo. As a result, both John and Eugene were sent to Edmonton to further their education.

Anna became a grandmother in 1963 with the birth of Curtis Zwozdesky. Five more grandchildren were to follow – Roxanna Zwozdesky, Andrea Ciona, Ariana Zwozdesky-Whitlow, Michael Ciona, and Myron Zwozdesky.
In 1969, Anna's family moved to Edmonton. Once in Edmonton, Anna committed herself to further work with the UWAC and initially situated herself at St. Michael's parish in north Edmonton. From 1969-1971, she was the Alberta president of the UWAC Provincial Executive, and locally taught Sunday school and organized a CYMK local at St. Michael's parish.

Anna and her family first travelled to Ukraine in 1971, visiting the Hryhor family in Halychyna and the Zwozdesky family in Bukovyna. This was an emotional and exciting visit, which was for Anna the culmination of decades of letter writing to keep contact through the second World War and Cold War years. These ancestral contacts remain vital to the present time.

In 1973, Anna was active in the establishment of the Ukrainian Bilingual Language Association and from 1976 to 1977 served as the Ukrainian language education cultural convenor of the UWAC in Alberta. In a growing recognition of her important social work, in 1975, she received the United Nations International Women's Year award. Anna's response to the 50th anniversary of the UWAC was the creation of the stage play "Za Namy Sestry" (Follow Us, Sisters!) in 1977. Her commitment to her beloved organization culminated in her national presidency of the UWAC from 1981 to 1983.

At this time, she was also instrumental in establishing the Ukrainian Bilingual program in Edmonton and in Alberta. For children, Anna taught a pre-school Ukrainian program (Sadochok) at St. John's Ukrainian Orthodox Cathedral, 1977/78. She continued teaching in this program for six years in the 1980's. Never losing sight of her commitment to youth, she served as Junior CYMK Convenor on the National UWAC executive 1979-1981.

Focusing on the needs of the church, from 1983-1986, Anna collaborated on a committee to publish the Cantor's Collection of Ukrainian Orthodox Church Hymns (1985) for the Alberta Cantors' Association.

Anna travelled Alberta demonstrating how to make pysanky, kolachi, and pasky as well as imparting rituals and traditions related to major celebrations such as Ukrainian Orthodox Christmas, Easter, Ukrainian wedding rituals (Vinko Pletennya), and the fall harvest Obzhynky. She also served as resource person for Ukrainian Folklore Studies at the University of Alberta. In recognition of her dedication, Anna was awarded the Alberta Heritage Language Award for outstanding contribution to the advancement of Ukrainian Language and Culture in Alberta Schools in 1986.
Anna's husband Alec Zwozdesky died in the spring of 1988. Soon thereafter, Anna purchased a condominium in a newly constructed complex on the south side of the city. Many family events were celebrated in her new home, most notably Ukrainian Christmas Eve. On January 6 each year, Anna would draw together as many as forty individuals for Holy Supper, with nuclear families having their own table in a commodious upstairs dining room. This festive tradition continued until 2012 when Anna moved into Rosedale Estates care home.

The millennial celebrations of Orthodox Christianity in Ukraine in 1988 resonated deeply within the church. In response, Anna wrote the stage play "Azor" for presentation at the national convention in Hamilton, performed by the Ukrainian Children's Story Theatre troupe under the direction of the Julia (Megley-Blazuk) Elaschuk. She also created the stage play "Virni Djity" for this anniversary while president at St Michael's UWAC.

As a writer, Anna is widely remembered today for her poem "Toj Staryj Kozhukh", written for the 100th anniversary of Ukrainian settlement in Canada. Set to music by her son, Gene, and arranged for choir by her son, William, this poem is a call to all of us to remember and be grateful to the pioneers whose sacrifices made possible the lives we enjoy here in Canada today.

Ukraine regained its independence in 1992. As a result, western contact with Ukraine exploded and humanitarian efforts were immediate and widespread. In 1994, Anna was

instrumental in organizing medical supplies and financial assistance for Chernobyl disaster relief, and in 1996 she made visits to Ukraine with her son, Willi, to visit children's hospitals. The following year saw deliveries of medical supplies and cash to Ukraine. This flow of support continued in 1998 with funds for flood relief, clothing and blankets to Carpathian regions.

Anna was publicly recognized for her community service a number of times during her life. Outside of the Ukrainian community, her greatest recognition came with the awarding in 2002 of the Queen's Golden Jubilee Medal for Anna's significant contributions to her community over the previous fifty years.

As a member of the Seniors' Club at St. John's Cathedral, Anna assisted the choir director and organized the first ever Seniors' Festival. Anna played the mandolin throughout her life and was a member of St. Nicholas' Mandolin Ensemble in Edmonton until 2014. While at Rosedale Villa, with her mandolin in hand, at the age of 94, she organized the residents to participate in singalongs (English and Ukrainian) on a regular basis.

Anna was granted the Distinguished Service Award for her exceptional contributions to the Ukrainian Orthodox community in Canada by His Beatitude Metropolitan Wasyly. Then, in 2018, she received The Centenary Award of St. Andrew (National Level) from the Ukrainian Orthodox Church of Canada. In the same year, she received a Het'man Award for outstanding contributions to the Ukrainian community in Edmonton.

Less than one year later, on September 21, 2019, Anna Zwozdesky died peacefully in her sleep. Her family had gathered around her one last time, just hours before her passing. We were blessed to have her throughout our lives to show us how to live and love one another, and be proud contributing members of the Ukrainian Orthodox community. May her memory be eternal!

Willi Zwozdesky, Son,
on behalf of the Zwozdesky Family

Анна Звоздецька (1922-2019)

Анна (Григор) Звоздецька народилася недалеко від Паркервю (Parkerview) , у Саскачевані, взимку 1922 року, у родині Івана та Марії (Мельничук) Григорів. Вона була первістком у родині і це визначило її характер та життєву позицію, рівно з суспільною культурою періоду, в якому вона зростала. Перша світова війна щойно закінчилася, і вже розгорнулася перша хвиля іммiграції українців до Канади. Таким чином, незважаючи на труднощі, з якими стикалися українські піонери на суворих канадських преріях, дитинство Анни було рясно наповнене українськими культурними традиціями, православним церковним життям та українським мистецтвом (музикою, тканням, співом, кухарством), пліч-о-пліч з англо-канадською культурою. Вона виросла в оточенні сімей українських іммігрантів першого покоління. Навчилася глибоко поважати людей старшого віку та загально всю канадсько-українську громаду, яка процвітала в суворих піонерських обставинах. Саме на цьому важкому, але непохитному тлі, Анна прожила своє дитинство.

Освіта та письменність були дуже важливими цінностями в її родинному колі та в громаді. Анни дідусь по матері сам навчився читати, беручи в руки Біблію. Не кожний мав нагоду стати грамотним у тих часах. Тому, передача української культури та українських традицій з покоління в покоління відбувалася щоденно, часто усно, прикладом. Анна продовжала передачу улюбленої культури все своє життя, стаючи в своїй черзі охоронителькою і вчителькою улюбленої української спадщини. Вона охоче грала цю ролю не тільки в своїй власній родині, але також в канадсько-українській громаді.

Анна любила вчитися і часто розповідала про своїх учителів, особливо викладачів музики. Мандоліна стала її улюбленим інструментом на все життя. Вона глибоко насолоджувалася музикою. Вона знала безліч українських народних пісень і любила вчити їх співати. Тому, що це була також знаменита письменниця, Анна

пам'ятала слова кожного віршу. Пісня єднала її два таланти!

У 1936 році, коли мала лише 14 років, завдяки володінню англійською та українською мовами, Анна була запрошена бути секретаркою на зборах Союзу Українок Канади, відділ Олени Пчілки, Айльшам/Кодет, (Alysham/Codette) Саскачевану, які відбувалися в домі її батьків. Це стало офіційним початком її довічного членства у передовій українській православній жіночій організації Канади. Воно тривало понад 80 років.

Після періоду залицяння, котрого Анна любила згадувати, 15 жовтня, 1939 року вона вийшла заміж за Ілія Звоздецького. Їй було 17 років. Це було одруження споріднених душ. Ілія та Анна зовсім згоджувалися щодо релігії, культури та сімейного життя. Незабаром, після перших років подружнього життя в Саскачевані, вони переїхали до Онтаріо, шукаючи роботу, а потім приїхали назад до Саскачевану. Остаточно оселилися в Альберті. Їхні сини Іван і Євген та дочка Ориса народилися в Саскачевані, а син Василь - в Альберті. Їх перший дім в Альберті був у Ґранд Центрі (Grand Centre), де, за натхненною пропозицією Анни, Ілія побудував ресторан для обслуговування військових з сусідньої військової бази. Анна вирішила вивчити комерційне кулінарне мистецтво й вчилася у досвідченого французького кухаря.

І Анна, і Ілія були віддані своїй молодій родині. Анна була оптимістичною, прозорливою і не боялася ризикувати, а Ілія, як чоловік, що створив себе сам, був непохитною силою і опорою їй у всьому. У 1956 році, вони купили магазин у містечку Санґудо (Sangudo), торгуючи продуктами харчування та різними товарами. Санґудо (Sangudo), що знаходиться на північний захід від Едмонтону, був їхнім щасливим домом протягом понад десять років. Саме в Сангудо (Sangudo) Анна і Ілія познайомилися з іншими українськими родинами від Вайлдвуд (Wildwood) до Вестлок (Westlock), Альберти і разом з ними заснували українську православну парафію. У 1959 році, в новозбудованій залі громади міста Санґудо (Sangudo) помістилася нова парафія Української Православної Церкви Діви Марії, новий відділ Союзу Українок Канади ім. Лесі Українки та, завдяки Анни зацікавлення працювати з молодими силами православної церкви—новий Відділ ч. 237 Союзу Української Молоді Канади (С.Y.M.K.). Відправляли Божественну Літургію кожні три місяці в Санґудо (Sangudo).

Анна також виконувала добродійну роботу. Разом зі своїми дітьми, вона часто відвідувала найбідніші та найзаможніші сім'ї в громаді. Вона шила їм одяг, стригла їм волосся. Вона читала та писала листи неграмотним. Її вияв любови до дітей привело до того, що часто була запрошена бути хресною матір'ю.

Як мама, Анна пильно доглядала своїх дітей. Вона намагалася прищепити їм любов до музики та до української культури. Кожен з чотирьох дітей засвоїв один або кілька інструментів. Анна була членкою і прихильницею Інституту Святого Івана з 1958 року і знала, що в Едмонтоні, її діти могли б використати додаткових нагод, дальшої освіти. Тому висилала синів Івана і Євгена до Едмонтону на лекції та на вищі студії.

Анна стала бабою в 1963 році з народженням Кортиса Звоздецького. Незабаром народилися ще п'ятеро онуків - Роксана Звоздецька, Андрія Цьона, Аріяна Звоздецька-Вітлов, Михайло Цьона та Мирон Звоздецький.

У 1969 р. родина Анни переїхала до Едмонтону. Там, Анна зобов'язалася продовжувати працювати в С.У.К. і спочатку долучилася до парафії Святого Михаїла на півночі Едмонтону. Від 1969 р. до 1971 р. вона була головою провінційної ради С.У.К. Альберти, а при парафії Св. Михайла викладала у недільній школі та організувала С.У.М.К.

Родина Звоздецьких вперше поїхала в Україну 1977 року. Відвідували родину Григорів на Галичині та родину Звоздецьких на Буковині. Це були емоційні та захоплюючі гостини. Анни роками листувалася з цими родичами, від Другої Світової Війни почерез Холодну Війну. Контакти з родиною в Україні залишаються важливими і дотепер.

У 1973 році Анна брала активну участь у створенні Українського Двомовного Союзу, а від 1976 до

1977 р. служила як референтка української мови С.У.К. Альберти. На відзнаку зростаючого визнання її важливої громадської праці, у 1975 році їй було присвоєно нагороду Об'єднаних Націй з нагоди Міжнародного Року Жінок. У відповідь, у 1977 р. Анна створила драматичну виставу "За Нами, Сестри!" в честь 50-тої річниці С.У.К. Її прихильність до своєї улюбленної організації досягла кульмінації, коли Анна очолила її як голова національного С.У.К. від 1981 до 1983 років.

У ці роки Анна також сприяла створенню української двомовної програми в Едмонтоні та в Альберті. В 1977-78 роках, Анна викладала дітям українську дошкільну програму «Садочок» в українському православному Соборі Св. Івана. Вона продовжувала викладати в цій програмі шість років у 1980-х роках. Ніколи не втрачаючи уваги до розвитку молоді, вона стала референткою молодшого С.У.М.К.-у в краєвому управлінні С.У.К. (1979-1981).

Займаючись потребами церкви, від 1983 до 1986 років Анна співпрацювала при комітеті Альбертського Благодійного Товариства Дяків, щоб видати збірку для дяків—Українські Православні Церковні Співи (1985).

Анна їздила по Альберті, навчаючи як писати писанки, виробляти колачі та паски, а також передаючи обряди та традиції пов'язані з основними святкуваннями, наприклад—українське православне Різдво, Великдень, українські весільні обряди вінкоплетення та обряд Обжинків. Вона також співпрацювала з Інститутом Українських Фольклорних Студій при Університеті Альберти і передала їм своє знання. За цю освітньо-культурну працю, у 1986 році Анна була удостоєна Альбертською Премією Спадщини за зберігання та розвиток рідної мови та культури в школах Альберти.

Чоловік Анни, Ілія Звоздецький, помер навесні 1988 року. Анна перемістилася в кондомініум у новозбудованому комплексі на південній стороні Едмонтону. У її новому домі святкували багато родиних подій, зокрема український Святвечір. 6 січня щороку Анна гостила аж до сорок осіб на Святу Вечерю, а найближчі родичі мали власний стіл у величезній їдальні на четвертому поверсі. Ця святкова традиція тривала до 2012 року, коли Анна перебралася до будинку опіки Роуздейл Естейтс (Rosedale Estates).

У 1988 році, щоб відсвяткувати тисячоліття православного християнства в Україні, Анна написала п'єсу "Азор" для презентації на національному З'їзді в Гамільтоні. П'єса представлена під керівництвом Юлії Ілащук (Меґлей-Блажук) та силами Українського Дитячого Театру Казок. Бувши в той час головою С.У.К. в парафії Святого Михаїла, вона також створила сценічну виставку "Вірні Діти" для власної парафії.

Анна написала відому поезію "Той Старий Кожух", у честь 100-річчя українського поселення Канади. Цей вірш, покладений на музику сином Євгеном та оброблений для хору сином Василем, є закликом до всіх нас пам'ятати та бути вдячними українським піонерам, бо через їх самопожертву, ми сьогодні насолоджуємось життям в Канаді.

Україна відновила свою незалежність 1992 р. Внаслідок цього, контакти Заходу з Україною розвинулися й виринала потреба гуманітарної допомоги Україні. У 1994 році Анна допомагала закуповувати медичні засоби та збирати гроші, щоб допомогти постраждалим Чорнобильської катастрофи; в 1996 році вона поїхала на Україну із сином Василем щоб відвідувати дитячі лікарні. Наступного року помогла вислати медичні товари та гроші в Україну. Далі, 1998 р., помогла зібрати одяг, ковдри та фонди постраждалим у затоплених регіонах Карпат.

Протягом свого життя Анна не одноразово була відзначена за громадську службу. Поза межами української громади, її найвищою надгородою була Королівська Золота Ювілейна Медаль (2002) за понад п'ятдесять років добровільної праці.

Як членкиня клубу сеньорів при Катедрі Св. Івана, Анна допомагала керівнику хору та організувала перший в історії Клубу Фестиваль Сеньорів. Анна грала на мандоліні все життя, і до 2014 року була членом Ансамблю Мандолінів Святого Миколая в Едмонтоні. В останніх роках свого життя, маючи 94 років, з

мандоліною в руках, вона регулярно організовувала вечори співу (англійською та українською мовами) для сусідів-мешканців Ровздейл Вілла (Rosedale Villa).

За винятковий внесок в українську православну громаду, Анна отримала від Блаженнішого Митрополита Василія нагороду Української Православної Церкви в Канаді «За Видатні Заслуги». У 2018 році, Анна отримала надгороду Ордена св. Андрея з нагоди Сторіччя УПЦК (крайова надгорода). Того ж року вона отримала «Премію Гетьмана» Конґресу Українців Канади, Албертський Відділ, за видатний внесок в українську громаду в Едмонтоні.

21 вересня, 2019 року, Анна Звоздецька мирно померла у сні. Її сім'я зібралася навколо неї востаннє за кілька годин до її відбуття. Ми такі щасливі, що в нас була така надзвичайна мама, баба та бабуся, яка все своє життя давала нам приклад як жити і любити один одного і бути достойними членами української православної громади. Нас Бог поблагословив нею. Вічна їй пам'ять!

Василь Звоздецький, син,
від імени Родини Звоздецьких

In Loving Memory
Nadia Schulha
January 29, 1926 - December 30, 2017

Our mother Nadia Schulha (née Semenec) was strong in her Ukrainian Orthodox faith, doting in her love for her children and grandchildren, and passionate for her motherland Ukraine and its independence. Wherever she lived, she enjoyed singing in the local church choir and sharing her life stories with family and friends. Her love of reading about current Ukrainian events was only surpassed by her knowledge of Ukrainian history. She was dedicated to her volunteer work, creative in her tailoring and embroidery, enthusiastic when gardening, and fiercely independent, living in her own home until illness befell her.

Nadia was born on January 29, 1926 in the village of Zanudivka (now Zhovtneve) in Soviet Ukraine. She was the second youngest in a large extended family, living a quiet village life until almost dying of starvation during the Stalinist Holodomor genocide in 1932-33. Her two sisters, two aunts and all of their children perished and in the following year, her father, weakened and ill, also died.

Later, during 1940-41, she was again subjected to angst, hunger and cold during her Soviet-sanctioned move to Altaya, Siberia. She undertook a perilous journey home, only to face the Nazi invasion later that year. At 16 years of age, Nadia was taken alone to Germany as forced labour. She worked under brutal conditions in an oil refinery under constant threat of bombing, and then, after a serious fall, as slave labour on a farm. After World War II, she spent 3 years in displaced persons' camps. Mama rarely spoke about those horrifying years until later in life.

Nadia was a strong-willed, decisive woman who had to make life-changing decisions and triumph over adversity. So, without any family, without any friends and without a word of English, she emigrated to Windsor, Ontario, Canada in 1948, where she was posted to a job for 2 years. She joined the Ukrainian Orthodox Cathedral of Saint Vladimir and got involved in the Ukrainian community. There she married John Schulha in 1954 and, with great joy, welcomed her children, Mary Ann, Boris and Lesia. Like many Holodomor and other genocide survivors, she protected her children and built psychological walls around them, as she focused on her chosen new home country.

After moving to London, Ontario in 1962, much time and energy were donated to the construction of the new church, the Ukrainian Orthodox Church of the Holy Trinity. Mama sang in two choirs and taught both Sunday and Ukrainian school, and it is from her that her children inherited a great love of family, Ukrainian language and culture, music, learning, and volunteering to support church and community.

In 1990, widowed since 1984, Nadia moved to Delta, B.C. to be close to her beloved grandchildren.
At the Ukrainian Orthodox Church of St. Mary in Surrey, she continued her work with the Ukrainian Women's Association of Canada. During her life in Canada, she held various executive positions for over 55 years. She equally enjoyed exchanging stories with the women while making perogies and cabbage rolls. Nadia was passionate about educating all, including organizing exhibitions of Ukrainian arts at multicultural events, yearly commemorations of Ukrainian Heroines, authors, the Holodomor, and writing community reports for this publication, Promin.

After many years of pining for her motherland, Mama was finally able to visit her family in Ukraine in 1987. There she also was intent on educating everyone since the Soviet Communists had rewritten history books and erased religion. For decades Mama had sent care packages back home, and after seeing the serious plight of orphans, she scrounged and fundraised endlessly with her church to bring assistance to these children.

Unfortunately, the sudden death of her son Boris in 2010 was a blow from which she never recovered. However, as always, she found solace in reading the Bible, comfort in her gardening and flowers, and purpose in her sewing projects.

Our Mama was a doting Baba, spending many joyful hours after school with her grandchildren, Andrew and Taras in Surrey, and later happily living in Florida for a few months each year with Damien, Christina and Stephanie. Baba Nadia was always interested and involved in our lives; for her family came first. We miss her greatly.

We would like to give a huge heartfelt thank you to all of our Ukrainian communities and friends across Canada, who continue to welcome new immigrants, just like they welcomed our Mama and Tato 71 years ago.

May her memory be eternal,
Daughters Mary Ann Pylypchuk and Lesia Schulha-Bobrek

Бл. п. Надія Шульга
29 січня,1926 - 30 грудня, 2017

Надія Семенець Шульга народилася 29 січня, 1926-го року в селі Занудівці, переіменоване на Жовтневе, в Україні. В 1932-33 роках, Надія пережила і була свідком Сталінського Голодомору. В її родині померли 2 сестри, 2 тітки і їхні діти, а на другий рік помер її ослаблений батько. Знову тривога, голод і холод охопили Надію в 1940-41 роках під час Сов'єтської мобілізації до Алтая в Сибірі. Весною 1941р., їй пощастило повернутись додому, але німці забрали її на примусову роботу. В Німеччині, під бомбардуванням, вона працювала в жорстоких умовах на нафто-переробному заводі. Там вона була поранена, і з тої причини була послана працювати на фермі. Після Другої Світової Війни, Надія жила 3 роки в таборах окупованої Німеччини.

В 1948-у році, без родини, не знаючи англійської мови, виїхала до Канади до міста Віндзор. Стала членом української громади, та Православного Собору Святого Володимира і в 1954-му році взяла шлюб з Іваном Шульгою. З великою радістю вони мали троє дітей--Аню, Бориса і Лесю. Мама уникала говорити про ті жахливі роки, які пережила в Україні і підчас війни. Як і багаго інших людей котрі пережили Голодомор та інші геноциди, вона захищала своїх дітей від страхіття тих подій.

Родина переїхала до міста Лондон, що в Онтаріо, в 1962-у році. Не знаючи нікого, включилися в церковне життя при церкві Святої Тройці і багато часу і труду вложили в будування нового храму. Мама співала в двох хорах, викладала в недільній і рідній школах, і розвивала нашу любов до музики, книжки, української мови, історії та культури і навчала важливості волонтерства.

Тато наш відійшов у вічність у 1984-му році, і в 1990-му році, Мама переїхала до околиці Ванкувер, щоби бути ближче онуків. При Українській Православній громаді Успіння Пресвятої Богородиці в Суррі, Надія продовжувала свою службу в жіночому товаристві Союзу Українок Канади. Протягом 55 років свого життя в Канаді вона займала різні екзекутивні посади. Із жінками їй було весело ліпити вареники, крутити голубці і розповідати свої пригоди. Вона також любила представляти вишиття, різьбу та писанки на міжнародних експонатах, організувати річні свята Героїнь, Книжки, Голодомору і писати громадські звіти для журналу «Промінь».

Мама ніколи не забувала свою Батьківщину і боліла душею за родину в Україні. Часто переписувалася і надсилала посилки допомоги. А як вже була нагода в 1987-му році, вернулась перший раз на свою рідну Україну зустрітись із родиною. Побачила погане становище сиротів і почала організувати посилки для цих дітей і для шкіл.

Несподівана смерть її сина Бориса в 2010-у році вдарила її безмірно і вона це дуже переживала аж до кінця свого життя. Але Мама завжди знаходила спокій в Біблії, на городі та з квітами. А в хаті вона сиділа годинами над кравством, вишиттям і читала сучасні журнали.

Наша Мама була любляча бабуня, яка з великою радістю доглядала онуків Андрія і Тараса після школи в Суррі, а потім проживаючи в Флориді декілька місяців щороку доглядала онука Дем'яна і онучок Христину і Стефанію. Для неї родина була найголовніша і вона завжди готова була поділитися своїми поглядами, думками та віруванням.

Щиро дякуєм усім нашім українським громадянам в Канаді, котрі тепло зустрічають і приймають нових імігрантів сьогодні, так само як прийняли Маму і Тата 71 рік тому.

Вічна її пам'ять.

Дочки Аня Пилипчук і Леся Шульга-Бобрек

Erin Haugen
Visual Artist

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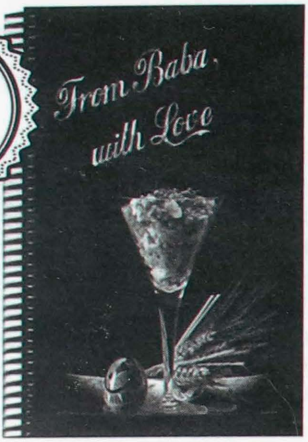

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Left and Center photo by Leona Bridges

Photo by David Cooper

Artist in the Spotlight – Christina Poddubiuk, Costume and Set Designer

ARTIST INFO

Following the Biennial Convention of the Ukrainian Self-reliance League of Canada last August, I visited Stratford, Ontario. No visitor to that town should leave it without attending some theatre performances, admiring its many theatres or visiting the Stratford Costume Warehouse. While touring the Warehouse, a certain name repeatedly caught my eye as I marveled at the many costumes and set pieces archived there—Christina Poddubiuk.

Her costume for the character of Brutus in a production of Julius Caesar (2018) caught my eye, not only because of its authenticity, but because of its attention to detail—fine wool, metal studded leather and a hammered copper chest protector with matching helmet. Such harmonious colours!

Christina Poddubiuk was born in England and raised in Montreal, Quebec. Although her surname is Ukrainian, Christina's heritage is largely Polish. As a child, barely yet able to read, Christina began drawing pictures of the characters in her favorite stories. "They jumped off the page at me, and since I had somehow avoided the brainwashing effect of the Disney versions, I felt I could depict my heroines by drawing from my imagination and the influences at hand — a slim assortment of art books and wonderful illustrated fairy tales selected for me by my parents and my Polish grandfather."

She had an obsession with Barbie dolls starting at around age six. By age nine or ten, she began making clothes for her dolls—her first attempts at fashion. Her father had nice taste in clothes and, going shopping with him, Christina picked up the finer points of tailoring.

"Years later, I worked at Holt Renfrew and was fascinated as I watched women make choices about what to wear. I developed a comfort level about making recommendations to strangers: 'You should try this one.' But costumes are different to clothes. We make choices about clothing based on lifestyle, economic circumstances, practicality. The way we present ourselves is not necessarily who we are in real life. In theatre, we generally costume to support an actor's choices in developing a character and to provide clues for the audience. Our clothing choices have more of a subtext in real life than they do on stage."

Christina's Honours English degree from McGill University has served her well in interpreting costumes and sets dating from Elizabethan, Victorian and Edwardian times. Her knowledge of English literature, combined with a smattering of art history and a persistent fantasy in revisiting the past, inform her work.

At the National Theatre School of Canada, she was mentored by Francois Barbeau. Among her classmates were Colm Feore, Seana McKenna, Joe Ziegler and Nancy Palk.

She worked as a first hand in the wardrobe department at the Shaw Festival,and then as the dyer at Stratford. "I worked closely with Susan Benson, creating those color gradations for the Mikado kimonos. Susan was head of design at that time and it was her recommendation to John Hirsch that led to my first design assignments at Stratford."

Her first projects at Stratford were for Michael Langham, Richard Cottrell, William Gaskill and Derek Goldby—directors at the end of long and illustrious careers with vast experience in theatre. How overwhelming! Christina served first as a design assistant and then designed the 1983 production of All's Well That End's Well. She has since designed imaginative sets and costumes for over a dozen

productions, including Twelfth Night (1985), She Stoops to Conquer (1985), Much Ado About Nothing (1987), The Merry Wives of Windsor (1990), Love's Labour Lost, Carousel, Memoir, The Merchant of Venice, Hamlet (2000, starring Paul Gross), Phedre (2010), John Gabriel Borkman (2016), Romeo and Juliet (2017) and Julius Caesar (2018).

Writers have a two-dimensional relationship with those who illustrate their words. Christina is involved in a three-dimensional relationship with directors and actors—she must collaborate with both in order to bring a character to life visually. Christina Poddubiuk created a ballgown for Harveen Sandhu, playing Eliza Doolittle in a production of Pygmalion in 2018. The actress shared her feelings about it.
Photo by David Cooper

"I have never in my life worn such a dress – not even for the fanciest of occasions. I cannot describe the feeling when I first put it on. I felt like a diamond. The soft pink gave Eliza a femininity and an innocence that only soft pink can. When you wear a dress like this, your imagination starts to dance. You dream of catching someone's eye, falling in love and of a gentle, special kiss...this dress was the material embodiment of Eliza's full transformation into a woman, and most importantly her realization of her own self-love. There is tremendous strength in this dress, and an extraordinarily beautiful memory of the night Eliza's life changed forever, although not without sadness. Even to this day, I am surprised to still feel the stinging of tears through a wistful, grateful smile. I will never forget the night of that ball. This dress will carry the memory of it forever." Harveen Sandhu

Christina Poddubiuk has also been associated with the Shaw Festival, where she has designed a number of productions, including: Lady Windermere's Fan (costumes), The Chocolate Soldier, Ladies in Retirement, Getting Married, Anything Goes, Black Coffee, Girl Crazy, Heartbreak House (costumes, 1999), The Madras House (costumes, 1999, director Neil Munro), Picnic (2001), The Man Who Came to Dinner (2001), Widower's Houses (2003), Major Barbara (2005, director Joseph Ziegler), The Heiress (2006, director J. Ziegler), A Moon for the Misbegotten (2009, director J. Ziegler), On the Rocks (2011), Come Back Little Sheba (2012, director Jackie Maxwell), and Pygmalion (2015, director Peter Hinton).

This talented and prolific theatre designer has also worked for the Citadel Theatre—Man of La Mancha (costumes, 1984) and Robin Hood (costumes, 1991); for the National Arts Centre—Mary's Wedding (2002) and Trying (2004); for the Soulpepper Theatre Company—Travesties (2009, director J. Ziegler); for the Belfry Theatre—A Tender Thing (2013, director Peter Hinton) and Venus in Firs (2014, director Michael Shamata); for Theatre Calgary—The Light in the Piazza (2016, director M. Shamata); for the Manitoba Theatre Centre—The Audience (2017, director Christopher Newton); for the Grand Theatre, London—The Odd Couple (set and costumes, 1991, director Martha Henry) and The Wars (costumes, director Dennis Garnhum), and for Centaur Theatre and Canadian Stage, among others.

Poddubiuk's sets and costumes for opera are opulent, detailed and evocative. From 2018 to 2020, her designs for La Traviata have been or will be staged by Manitoba Opera, Edmonton Opera, Pacific Opera Victoria, Vancouver Opera and l'Opéra de Montréal.

She has been nominated for the Dora Mavor Moore Award a number of times and is the winner of a Theatre Alberta Sterling Award for the Phoenix Theatre production of Sweeney Todd (1995).

Christina lives in Stratford, Ontario with husband, Scott McKowen, art director, graphic designer and illustrator at the Punch & Judy Design Studio. Her costumes and sets are wonders of taste and sensitivity to any production's concept.

Researched and prepared by Leona Faryna Bridges

1. www.punchandjudy.ca
2. Poddubiuk, Christina *St. Mary's Station Gallery Costume Design Catalogue*, 2018.
3. www.thetitleblock.com (podcast #17 Christina Poddubiuk)
4. Charlebois, Gaetan & Nothof, Anne *Canadian Theatre Encyclopedia: Christina Poddubiuk*. October, 2019.

Trying by Joanna McClelland Glass, director Marti Maraden, set design by Christina Poddubiuk, National Arts Centre, 2004-05.

Romeo and Juliet, Stratford Festival 2017. Set and costumes by Christina Poddubiuk. Production photography by Cylla von Tiedemann.

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